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lowed by a surly mastiff, who seems his familiar and reflection; a half dozen of courtiers, like Clyties after the sun, attend him obediently, going away from the disgraced prince of the church the moment he is no longer powerful; the cardinal bows profoundly, grasping a chair for support, and clutching the fatal parchment.

In the collection we may see the instructive high-water-marks of taste. There are a great many Huntingtons, and Louis Langs, and Rossiters, and Cropseys, and Henry Peters Grays. Each acquisition was the record of a friendship, a generous and loyal hand-clasp, a frank, independent meeting of two pairs of eyes; the purchase was not felt to be patronage by the buyer nor condescension by the seller. Here Huntington dropped one of his "Mercy's Dreams," a vision which seems to have become chronically polarized with him. Another is in the Corcoran Gallery—the original, and by far the best, in the Philadelphia Academy. Here are Egyptian scenes by Tilton, an American Turner, everybody said twenty years ago; and indeed, in the effort to get water-color effects out of oil painting, they are Turners. There is a small landscape catalogued as by Turner himself. There is a fine Constable, and an earlier and interesting Wilson. There is Story's acidulous, meagre, unpleasant, and unlearned statue of "Salome," and Palmer's "Sappho." But it is impossible in an article to give an "aperçu" of two hundred treasures of art. The liberality, the love of the "illustration-picture," the proud national feeling, which prompted this amassing of instructive canvases will perhaps faintly emerge from my limited description. CICERONE.

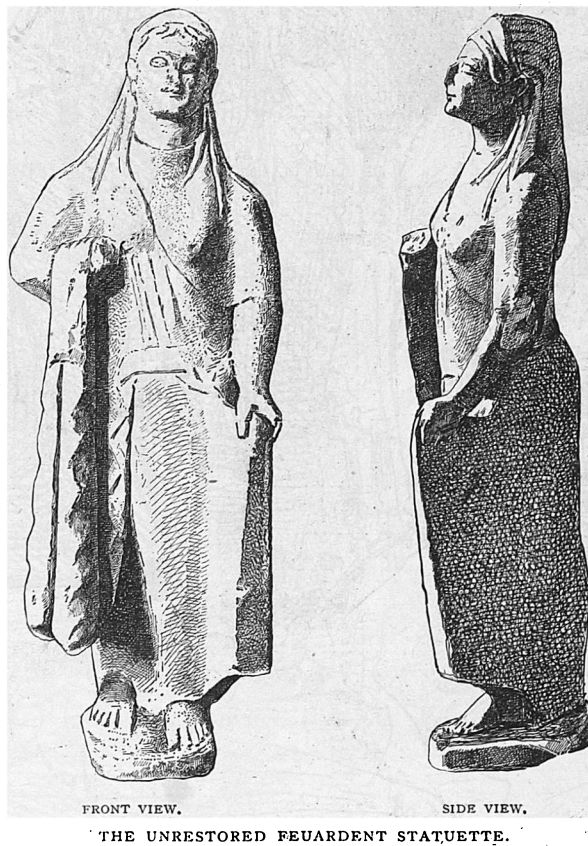
BOSTON CORRESPONDENCE.

CONCERNING AN ENGLISH "ART MASTER"—AN HISTORICAL PAINTING—MONEY VS. BLOOD—PARISIAN SUCCESS OF ANOTHER BOSTON ARTIST—NOTES.

BOSTON, September 18, 1880.

PERHAPS you were not aware that we have a State system of art-instruction in Massachusetts. Not that there has not been enough writing and fighting about it in the newspapers. At an early period of its existence it was vigorously attacked by the artists, and the defence was as vigorously conducted by the "head and front" of the institution, the imported "Art Master" from Kensington, England. The controversy raged in the columns of *The Nation* and other leading New York journals, in the Boston daily press, and in the educational newspapers, in pamphlets and reports. The contention of the artists was that no artists were employed to direct the spirit of the instruction; that there was no art in the true sense about it, only mechanical, dispiriting labor and copying by rule; and that the outcome must be valueless for the cause of art. The answer returned was that the art the artists were calling for was not the kind of art that the system proposed to itself; that the State was not teaching art as a means of gratifying or cultivating æsthetic sensibilities, but as a means of improving manufactures and money-making. The artists finally gave the institution the cold shoulder, and managed to leave a kind of social ban upon its teachers and pupils. The Art Master and his backers among the education authorities in State and city returned contempt for contempt. The former, who had brought with him from England something of the overbearing style of the iron-master, remarked that the object of his system was to help men earn their living in producing something useful, not to lead them on to starve in painting pretty clouds and scenery. The artists having disapproved of an Art Master as a State institution, the Art Master disapproved of artists as members of the community of artisans which he had decided to turn Massachusetts into, and which he had contracted to produce from the public schools. The support of a certain excellent gentleman in this city, accepted by his colleagues on the school committee as an authority on art, who was committed by reason of his having brought over the Art Master, and of a number of Gradgrinds whose only idea of art is that she

should be a handmaid in a calico-print works or carpet manufactory, has availed to keep the State art instruction in funds sufficient for a good salary to the Art Master at least. An elaborate and extensive series of drawing patterns and books has been published (not without profit to the publishers, of course), the entire body of scholars in the public schools has been set to work copying simultaneously, at appointed weeks of the year, and according to class and grade, certain graded drawing patterns, and a normal school to supply teachers for the system, with an imposing curriculum—extending over several years and embracing everything from mechanical, mathematical, architectural, and engineering drafting to oil-painting and modelling in clay, in all of which the candidate for the certificate of



THE FEUARDENT-CESNOLA CONTROVERSY ILLUSTRATED.
FOR EXPLANATION SEE PAGE 90.

teacher is required to become proficient, or else drop out and become a "mere artist"—has been established. This normal school, after having been located in the top of a mercantile building for several years, has just been removed to a large brick mansion known as the "Deacon House," a long-disused "folly" built by an ambitious rich man, and decorated like a château, but in an entirely improper location for a fashionable residence. This is somewhat of a "looking-up" for the Normal Art School and the Art Master, but it is not precisely the Back Bay rival to the Art Museum that the Legislature last winter granted a lot of public land for, on condition that a specified ample sum of money should be raised for a building upon it. "By their fruits ye shall know them." The Normal Art School, and the

Industrial Art instruction, and its doughty British Art Master, have held on their way sturdily through years of opposition, active and passive, and bid fair to continue to do so. They ought to begin to show some fruits presently. Nothing would more effectually silence the carping that has attended them. Can they do it? The French commissioners at the Centennial Exhibition recorded their generous admiration for the organized system of wholesale instruction as a feat of organization and an adjunct of manufacturing industry. But they did not describe it or acknowledge it as art-instruction. The recent report in the American Association for the Advancement of Science denounced the public-school system in general as false and delusive, declaring education by wholesale, ignoring individuality, an outrage on the pupils and a fraud on the State. If this be true as regards scientific and literary culture, how much more forcibly must it apply to the study of art, where the individual talent, the individual temperament, is everything!

Ancient Boston, the Boston of the days of Oliver Cromwell (who just missed, by a trifling turn of fortune, the honor of becoming a Bostonian himself), is having a "boom" this week. The time is happily selected by one of our young painters, who appreciates that the artist's highest function is to embalm the heroes and heroic passages of his country's history, to exhibit a historical painting. Mr. W. F. Halsall, who was a "classmate" of W. E. Norton, the successful marine painter, now of London, in a sign-painter's shop in this city a dozen years ago, has painted a picture of the fleet that brought John Winthrop, first Governor of Massachusetts, and his party of gentlefolks, from old St. Botolph's town, as it cast anchor in what thereupon became Boston Harbor. The wooded islands and shore convey the savagery of the land when these primitive citizens arrived, and the picturesque poops and prows of the ancient ships take us back into the true historical romance of two hundred and fifty years ago. The size and equipment of these quaint old ships speak of the wealth and quality of the voyagers. The daughter of the Earl of Lincoln, the Lady Arabella, was the bride of one of the wealthiest of the Puritan émigrés, and one of the ships bore the name of its fair and gentle passenger. Alas! this "rose of Lincoln" sickened and died after a brief exposure to the hardships and privations of a pioneer life. The ships lie bathed in a warm September sunset upon the smooth and shining full tide—a sumptuous group in their Old World strangeness and cumbrousness of build and ornament. The purpose of the artist is more fully understood on recalling his treatment of a similar historical subject—the arrival of the Mayflower in Plymouth Harbor. There the pathetic frailty of the icicled vessel and meagreness of its outfit are heightened by the steely, wintry gleam of the thin atmosphere and ice-strewn water, as here the more generous comfort is emphasized by the favoring genial circumstances of the arrival. The difference between the acrid severity of spirit that characterized the melancholy Plymouth pilgrims and the less ascetic tone of the better fed and bred Boston Puritans is thus thoughtfully suggested. Halsall is evidently a painter who will mix brains with his paint. His technique has made rapid advance since his first appearance a few years back.

The story of a Stuart portrait sent hither the other day from New York for sale is worth telling, as illustrative of the stratifications in Boston art and society. A prominent representative of the "nouveau riche" whom I will call Devere, deeming it necessary to number a Stuart among his art investments, had given an unlimited order to his dealer to buy him one. This Stuart arriving from New York, happened to be the portrait of a departed worthy named Devere. Gleefully the dealer hastened with the information to his patron Devere. But there are Deveres and Deveres, and if there is anything the Deveres of one sort hate it is the Deveres of the other sort. I would not undertake to say whether the Deveres of blood disdain the Deveres of money more than the Deveres of money detest the Deveres of blood. What happened was that the moneyed Devere averred that he wouldn't have the stuck-up lineaments

of the blooded Devere in his house—no, not if the painting were the attested work of Leonardo or Van Dyck. What makes the case more hopeless for the dealer is that the blooded Deveres are as short of money as the moneyed Deveres are of blood.

I referred in my last to the Salon triumph of the young Boston landscapist Picknell. The tidings of the distinguished Parisian success of another young Bostonian, E. L. Weeks, have since come to hand. Weeks has been diligently cultivating Oriental subjects in Algiers. His Moorish architecture and interiors, his camels and Algerines, are full of brave, fresh color and bold, decisive handling. He paints the gleaming tiled dado of a Moresque wall with such a glisten and dash that it seems as if you could extract the ring of porcelain from it by rapping it with your knuckles, and his palm-trees wave and caravans march with all the air of out-of-doors about them. He has been a pupil of Bonnat, and that master being called on by Mr. John Taylor Johnston recently to name the most promising young American painter in Paris, unhesitatingly answered, "Weeks." Since then, Mr. Johnston has purchased several of Weeks's best pieces, and sets the example for the New York world of picture-buyers of "going long on" Weeks.

Mr. Winslow Homer passed through Boston this week on his way home, with a rich store of studies of the Yankee 'longshore types of fishermen and Marblehead urchins and Cape Ann maidens that he has made classic American with his keen, deft pencil.

Our Boston painters are still universally "non-come-at-ibus" in their sketching haunts. Not a picture of the summer campaign has yet made its appearance.

The preparations for the October exhibition of American contemporary art, under the auspices of the Art Museum, are progressing satisfactorily, but with that absence of fuss, push, and advertising for which the "high-toned" management of that institution is happily distinguished.

GRETA.

ACQUISITIONS BY THE BRITISH MUSEUM.

IN consequence of coming into possession of a considerable sum of money accruing under the will of the late William White, barrister-at-law, who died in the year 1823, the trustees of the British Museum find it in their power to consider plans for adding to the Museum building. These will include a substantial addition to the south-eastern side of the Museum, and an extension of the gallery for exhibition of Greek sculpture. Two buildings for the reception of the sculpture hitherto placed in sheds under the Museum portico have been already erected. The whole of the zoological and geological portions of the India Museum at South Kensington, together with the friezes from the Amravati Tope and other remains of ancient sculpture, have been made over by the Secretary of State and Council of India to the trustees of the British Museum. The sculpture will be exhibited in the Museum; the zoological and other collections have been removed to the new Natural History Museum at South Kensington.

As to British and pre-historic antiquities, the Museum has received of late the most important addition to this section that has been obtained since the first foundation of the institution—viz., the Greenwell collection, the result of the researches undertaken by Canon Greenwell during the last twenty years in the barrows of Britain, which have been described by him in "British Barrows" (Oxford, 1877). The specimens of pottery include good examples of all the varieties of British funereal vessels, which are known to antiquaries as cinerary urns, food vessels, drinking cups, and incense cups, though some of these attributions are by no means certain. Among the relics associated with the urns are flakes, knives, scrapers, arrow-heads, and other implements of flint; implements for making fire, consisting of a flint

and part of a nodule of pyrites, both much worn; pierced stone axes, bronze daggers and knives, awls, an axe, etc.; the personal ornaments consist of beads of jet and amber, earrings of bronze, and various other objects. These furnish very valuable illustrations of the manners, customs, and manufactures of the early Britons, and they more than double the collection of this nature in the Museum. A further portion of Mr. Greenwell's barrow collections, consisting of specimens not found by himself, or not described in "British Barrows," has been acquired by the trustees of the Christy collection, and by them presented to the Museum. These include about 50 funereal vessels of pottery, and the associated relics; among them are specimens from Scotland, a part of the United Kingdom but very scantily represented in the Museum collection.

Among the acquisitions in the Department of Greek and Roman antiquities are the following: A fragment from the frieze of the Mausoleum, representing the upper part of an Amazon rushing forward to deal a

Perseus; although much worn, of a very noble character. A female head of which several replicas are known, and the original of which was probably derived from the best period of Athenian art. It has been thought to be Sappho; the nose is restored. A small head of Eros in very fine condition and well sculptured; it probably belonged to a statue of Eros bending his bow, similar to that in the Græco-Roman Gallery. A head of Alexander the Great, bound with the diadem, the neck bent on one side. This portrait of Alexander differs entirely in conception from the one already in the Museum, and is executed with far greater refinement; probably the copy of some celebrated bronze of the time of Lysippos.

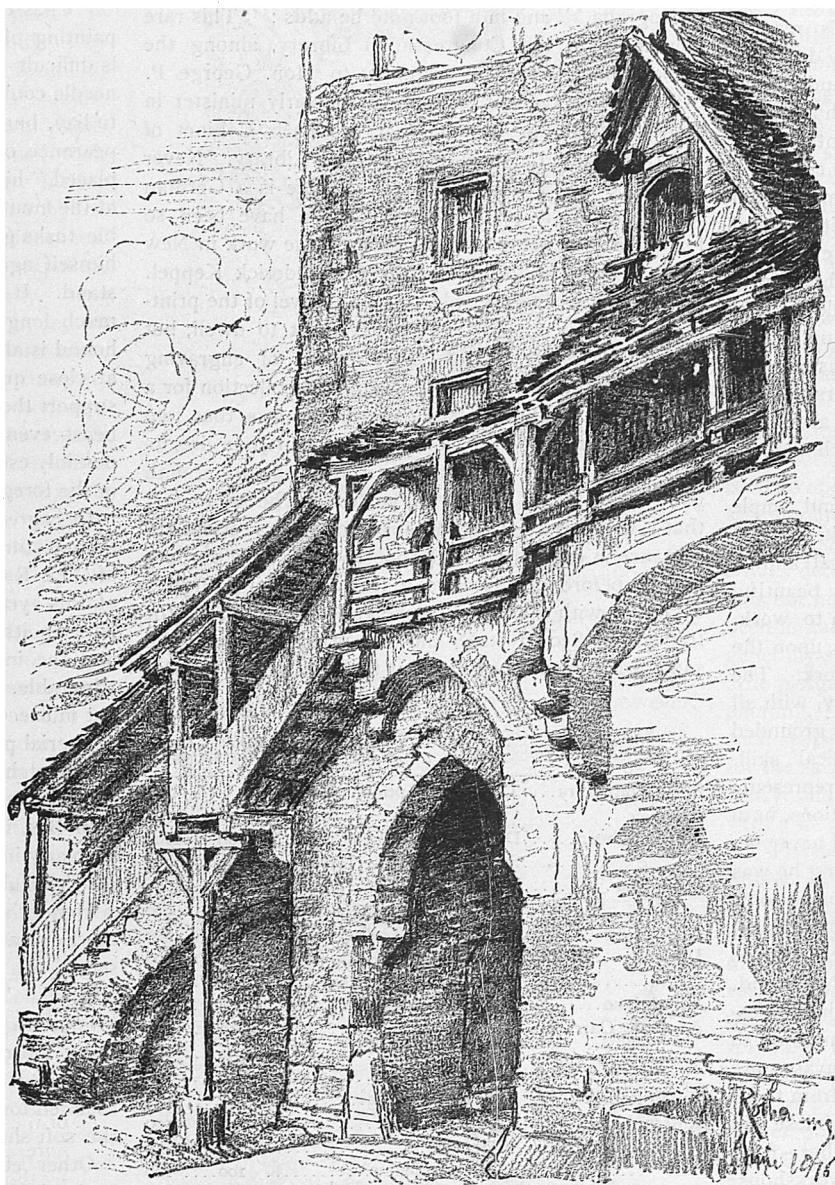
The acquisitions to the Department of Prints and Drawings number 4750. Among the drawings are the original sketch by Gainsborough for the "Blue Boy," two examples by W. E. Frost, R.A., two early portraits by D. Maclise, R.A., a collection of original designs by A. H. Forrester (Alfred Crowquill), twenty fine drawings by Sydenham Edwards, and a collection of the original drawings used in Hay's "Illustrations of Cairo." An interesting series of portraits of artists of all countries has been purchased, 353 in number, engraved in mezzotint by Carló Lasinio, from the collection of paintings in the Royal Gallery at Florence; all the plates are printed in colors, and in most cases finished by hand. The number of students during the year in the Print Room has been 4220, an increase of 650 over the previous year.

THE MEDIEVAL ARTIST'S COLOR-BOX.

WE referred briefly in our last issue to the long and highly interesting and instructive paper read by W. Holman Hunt, before the London Society of Arts, on the artists' materials of present and former times. The point he makes is that the old masters prepared their materials themselves, and their works have stood for centuries with far less damage than has befallen the paintings of their successors, who have been blindly dependent for colors and canvases upon chemists and tradesmen. Of the pigments and processes used by the ancients and the mediæval masters, Mr. Hunt says:

"The Egyptians, the Assyrians, and the people of Pompeii and Herculaneum, had for colors—first, the natural earths; second, the colors made from stones; and, in addition, chemical combinations, which, by modern analysis, have been proved to be products indicating no little skill in their makers. Pliny speaks of colors, both natural and artificial, as in many cases brought from particular and distant localities. Vitruvius bears witness to the fact that colors came from divers places; and in Pompeii, one of the stores excavated had, in some of its jars, pigments of different origin, ready for sale. The merchants merely collected them. All evidence establishes the belief that the materials were sold in their unmanipulated state—that the painters themselves prepared them for use.

The practices which were found in action at the revival of painting in Italy had, probably, been transmitted to painters by their Roman and Greek predecessors, and what these habits were we are able to realize with wonderful precision from receipts written by monks whose fraternities undertook the illumination of missals, the painting of walls in fresco, and other devotional operations for the decoration of religious service, and, further, the preparation of the materials necessary for such work. Eraclius, in the tenth century, with many art-craft secrets, left record of the use of colors mixed with oil, and even with varnish. Quite alone, however, as the great mouthpiece of the new living art, is the very valuable handbook for the use of practisers of the art by Cennino Cennini. The especial value of this book consists in the fact that the writer gives us, not



ORIGINAL SKETCH BY FREDERICK DIELMAN.

A SCENE IN ROTHENBURG.

bow with her battle-axe, which was presented by the Sultan of Turkey. A terra-cotta cist in the form of a funeral bed, on the cover of which a female figure is laid out; from Cervetri. This cist is in the same archaic style as the great cist with two reclining figures, from Cervetri, purchased in 1873. A marble head of Euripides, in admirable condition; the nose is intact. Portraits of this poet are of exceeding rarity. A head of the youthful Bacchus, remarkable for the beauty of the features and the general charm of the expression. In this type the artist has blended the beauty of both sexes in accordance with the androgynous conception of Bacchus in later Greek art. Traces of red color remain in the hair, which is encircled with an ivy wreath. This head has evidently been detached from the body to which it originally belonged. A head of Apollo, which, though much defaced by mutilation of the features, has a special interest on account of its resemblance, both in type and expression, to the Pourtales head of Apollo. A male beardless head, wearing a winged helmet, and therefore probably representing